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This little collection of Voyages—the first book published by Richard Hakluyt—was expanded seven years later into a thick folio volume, and the result was to make it so rare that only two perfect copies are now in existence (both in the British Museum); and only four which are not perfect. Of these four, the Bodleian copy has only Lok's map, the two in America have neither map (they are supplied in facsimile), and the present has the original Thorne map which is the more interesting of the two, as having been designed by himself in Seville in 1527, and sent in that year to Henry VIII's ambassador in Spain for transmission to the King.

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Parts of this little volume were omitted in the larger publication. For instance the curious notes concerning the contemporary ownership of Robert Thorne's and Sebastian Cabot's papers; also the accounts of Verazzano, Zeno, and Ribault. The maps were also omitted.

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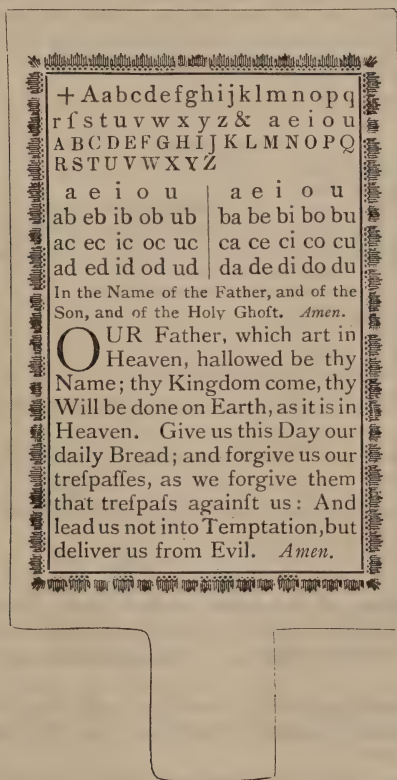
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(Bruges?) about 1500

42 0 0

Notwithstanding the deterioration of some of the pages, this is still a pretty book, with landscape miniatures of a very interesting and attractive kind. That it belongs to the Flemish school of Bruges and Ghent about the end of the fifteenth century, is quite evident. The last picture and commemoration are for St. Francis. The Calendar illustrations are particularly good. Unfortunately the leaf of January is wanting.

- 734 THE ASSHETON MISSAL. MISSALE SECUNDUM USUM SARUM . . . Small 4to. ILLUMINATED *MS. ON VELLUM, 274 leaves, with 157 pages having decorative borders, all the initials and capitals painted and gilt; in a seventeenth-century parchment binding, with gilt edges*

About 1440

84 0 0

An interesting MS. From certain parts of the Processional service it is proved to have been produced in a monastery, and the writing and ornamentation show that it came from a highly artistic scriptorium. Wherever that may have been, the book was, about the end of the fifteenth century, in Yorkshire or on the borders of Lancashire and Yorkshire. Then, the following additions were made in the Calendar. On the 10th January, "Nota quod translatio sancti Willelmi archiepiscopi semper erit proxima dominica post dictum festum Epiphanie." On April 24th, "Translatio Sancti Wylfridi archiepiscopi." On May 7th, the name of St. John of Beverley. June 7th, the name of Archbishop William, with a note that his feast should always fall on the day of Medard and Gildard. October 12th, the name of Archbishop Wylfrid. These addi-

Manuscripts—continued.

tions prove that the book was in use within the diocese of York. On the fly-leaves at the beginning, the Masses of S. Felix, St. Edmund (translation), S. Thomas of Hereford, and S. Francis are added in a hand of about 1490, and some other masses preceding the Calendar are in the 1480 hand.

Before 1547, the book belonged to "The Chyrche of Myddelton" (written on a fly-leaf) and to the Asshetons Lords of Myddleton in Lancashire. The death of Sir Richard Assheton in 1549, the marriage of Marye Assheton in 1547 are recorded in the Calendar.—The pedigree of the MS. may be traced in this way. It probably belonged in 1450 to Sir Ralph Ashton, who about that time married Margaret Barton of Middleton, and founded the line of Asshetons of Middleton. It next passed through the hands of his relative (son?) Hugh, who was Archdeacon of York in 1516 (and connected with the York church long before that time), and must have been in the possession of Edmond Assheton, Rector of Middleton, when his father Sir Richard (grandson of Sir Ralph) died in 1549. Mary Assheton, who married John Southworth of Samsburye in 1547, was perhaps a sister of Edmund.

In the marriage service at the end of the Commune Sanctorum, the vernacular passages appear in this form—"I n. take þe n. to my weddid wyf for bettre for worse for richehere for porere in sykenesse and in helpe till dep us departe and þerto i plyte þe my treuþe." "I n. take þe n. to my weddid hosbande for bettre for wors for richeher for porer in sykenesse and in helpe to boner and buxum in bedde and at borde til dep us departe and þerto i plyte þe my treuþe."

- 735 PSALTERIUM, CANTICA, SYMBOLUM, cum Officio Mortuorum, etc. sm. 4to. MS. on vellum, with initials painted in green, red, and white, in interlaced pattern, and having the NEUM-MUSIC of the liturgical responses; in the original boards covered with pigskin About A.D. 1160 18 0 0

This MS., in a very fine style of writing, was produced probably in Lorraine. It was in German hands at the beginning of the fifteenth century, and two lines of German verse (most of them illegible) are written inside the cover. They begin "O Kunegundis" and rhyme in "gelert" and "wert."

To the Psalms and Canticles are appended the invitatoria and versicles for ferial use; all by the original scribe and pointed with the Music in neumes. The last four leaves of the Office for the Dead are supplied in a fifteenth-century hand.

- 736 [PROMPTORIUM CLERICORUM] Interpretationes nominum in libris biblicis liturgicisque occurrentium, 12mo. MS. on vellum, 136 leaves; written by two English hands in the thirteenth century; old calf About 1260-90 6 0 0

A good example, especially in its earlier half, of English calligraphy in the thirteenth century; with a single English word to prove its origin. (On the last page but one we find "ymbres, id est serotine pluie nascuntur, que lingua ANGlica possunt dici scures." This word is presumably scures=showers.

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	Pp. 193-335, and (336-338), with a headline "Segvnda Parte," containing Canto Noveno (Battle of Lepanto); Canto Dezeno (The Spaniards in camp at Millarapue); Canto Onzeno (End of the Battle, retreat of the Araucanians); Canto Dozeno (Description of many provinces); Canto Trezeno (Glaura relates her mishaps); Canto Catorzeno (Entran los Araucanos en nuevo consejo). This fourteenth canto ends on p. 335. On page (336) is the Aprobacion de Iuan Gomez . . On p. (337) Soneto de Christoval Maldonado. On p. (338) ten lines of verse by Diego de Morillas Osorio and the words: Fin de la Segvnda Parte. This section of pp. 193-(338) is in a different type from the rest of the book, but is contemporary.			
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